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CANADIAN
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THE ORCHESTRA FOR THE FIRESIDE SYMPHONY HOUR

THE orchestra which Mr. Clarke is to conduct for the Canadian Pacific radio broadcasts of symphony hour on Saturday afternoons was founded in Montreal last autumn under the name of the Montreal Symphony Orchestra and gave its first performance at the Orpheum Theatre on Sunday, October 12. It was founded with the object of meeting present conditions among practising musicians and is financially assisted by the Montreal Orchestra Association, a body of music lovers, which was established shortly after the orchestra itself. The voluntary contributions and membership fees of the Association go towards the upkeep of the Montreal Symphony Orchestra.

At its first performance, the Montreal Symphony Orchestra invited Mr. Douglas Clarke to act as guest conductor and after this performance he was asked to accept the position of honorary conductor. He has conducted the orchestra since then every Sunday afternoon, first at the Orpheum Theatre, and since Sunday, Jan. 25, at His Majesty's Theatre.

Since its inception the orchestra has played many full symphonic works and acquired an admirable degree of technical perfection. It has also won its spurs in the difficult task of accompanying soloists, and some of those who have appeared at the Sunday afternoon concerts this winter have been Paul de Marky, pianist, Joan Elwes, soprano, and Cedia Brault, soprano. The last is a Montreal girl.

The programmes which have been projected for the broadcast performances are not dissimilar in structure to those of the Sunday afternoon concerts, with this difference, that only single movements out of symphonies will be played instead of complete works, owing to the time limit imposed on broadcasts. In some instances two consecutive movements will be rendered out of one symphony, especially out of the shorter symphonies of Mozart and Haydn. This method will give the orchestra an opportunity to play some of the brilliant and breathless finales of the 18th. century symphonies, which would lose much of their effectiveness were they not preceded by the minuets and trios.

It is Mr. Clarke's intention to have a definite chronological order in each of his programmes for the Fireside Symphony Hour. Generally speaking, each programme will open with a work or part of a work by a 17th or 18th century composer, such as Bach, Handel, Haydn or Mozart, continue with Beethoven or Brahms, then on to the later composers of the 19th century, and conclude with the work of modern composers.

It is evident from the programmes that Mr. Clarke intends to give modern English music its full share in these concerts. Such names as Holst, Grainger and Elgar appear on the projected programmes and it is also understood that a composition of Mr. Clarke himself will be performed during one of the broadcast concerts. There will also be some examples of early English composers and the general impression received from perusing the programmes for the first ten concerts is that the orchestra is not only able to render works of the highest order, but also that it has achieved a remarkable range of subject considering the comparatively short period it has been in existence.

The Canadian Pacific Railway Fireside Symphony Hour will be broadcast over the following stations: CKAC Montreal, CKCO Ottawa, CHNS Halifax, CFBO Saint John, CFNB Fredericton, CHRC Quebec, CKGW Toronto, CJGC London, CFCO Chatham, and CKY Winnipeg, over the Eastern network of the Canadian Pacific Railway Company's Telegraphs.

☞ Concerts are given each Sunday afternoon by the Montreal Symphony Orchestra (see local papers for announcements).

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☞ The Fireside Symphony Concerts are broadcast by remote control through the station CKAC (La Presse) from Tudor Hall, James A. Ogilvy's, Ltd.



DOUGLAS CLARKE, Mus. B., (Cantab) F.R.C.O.

DOUGLAS CLARKE

Douglas Clarke, M.A., Mus.B., (Cantab) F.R.C.O., the conductor of the Montreal Orchestra is Dean of the Faculty of Music, McGill University and Director of the McGill Conservatorium of Music.

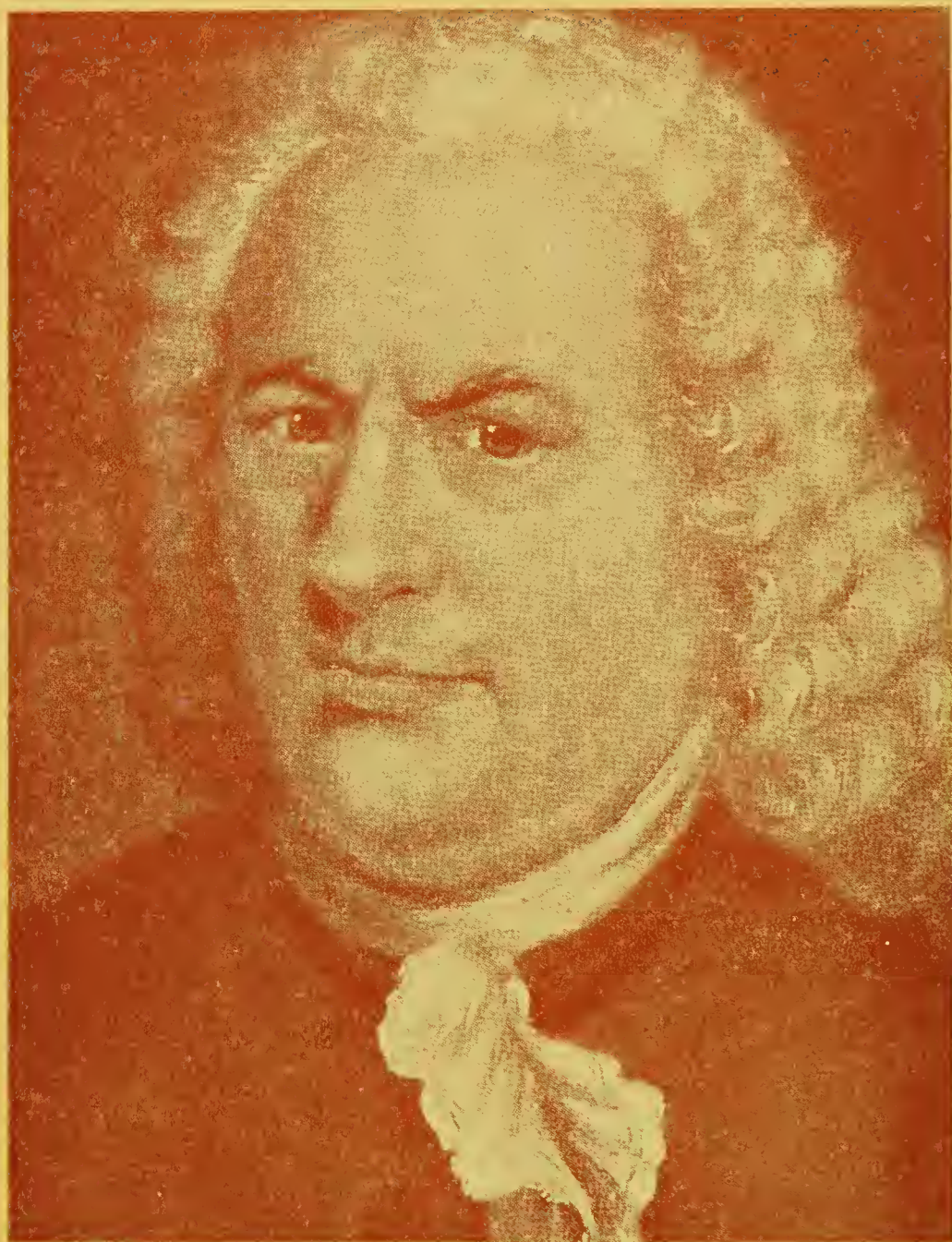
From 1909 until 1912, Mr. Clarke was scholar in composition at Reading University under Sir Hugh (then Dr.) Allen, and was awarded the college and Tirbutt memorial prizes. In the war years he held a commission and served afloat in the anti-submarine division. Resuming his work in 1920, he obtained a fellowship at the Royal College of Organists and was awarded the Turpin prize in these examinations. In the same year Mr. Clarke, who has studied composition with Holst, Vaughan Williams and Charles Wood, became prominently recognized as a composer when three of his orchestral compositions were accepted by the Patrons' Fund of the Royal College of Music and were performed by the London Symphony Orchestra.

In 1923 he was appointed organ scholar of Christ's College, Cambridge, (a post held by Sir Hugh Allen when he was at Cambridge) and conductor of the Musical Society. He was at Cambridge four years, taking there the degrees of B.A. and Mus. B. His work included the conducting of Bach cantatas and works by Palestrina.

In recent years Mr. Clarke has published choral works and many instrumental works which have been played in London and other music centres by eminent soloists.

Mr. Clarke was, in 1927, appointed conductor of the Winnipeg Male Voice Choir and of the Philharmonic Society, and was organist of Holy Trinity Church. In Winnipeg he instituted annual performances of Bach's St. Matthew Passion with orchestra.

In 1929 he was appointed Director of the McGill University Conservatorium of Music, and in 1930 Dean of the Faculty of Music, McGill University.



BACH
(1685-1750)

BROADCAST No. 1

FEBRUARY 21

FUGUE IN C MINOR

By BACH (1685 - 1750)

The well-known organ fugue by Bach, brilliantly orchestrated by Elgar for full orchestra, complete with all the "kitchen furniture"—cymbals, triangle, etc. When first performed, this arrangement gave rise to much discussion as to its propriety. Bach would probably thoroughly enjoy hearing it.

ANDANTE and FINALE from SYMPHONY IN D

By HAYDN (1732 - 1809)

Of Haydn, Grove says that in the symphony "he may be said with truth to have enlarged its sphere, determined its form, enriched and developed its capacities with the versatility of true genius." Haydn was a voluminous writer, and 104 of his symphonies alone have been authenticated. An Austrian, he is noteworthy as being one of the first to use in his works the folk and popular songs of his country,—a fashionable characteristic of composers of today with regard to folk songs of their own countries.

SIEGFRIED IDYLL

By WAGNER (1813 - 1883)

This charming piece was written by Wagner as an offering to his wife on the anniversary of his son, Siegfried's, first birthday. It contains a difficult horn solo.

SERENADE No. 2

By GLAZOUNOV (1865)

Glazounov—one of the best known of present day Russian composers—has written much graceful music of light type. The Serenade No. 2 is typical of the composer's work in this form.

BALLET MUSIC — "THE PERFECT FOOL"

By HOLST (1874)

Holst, one of the many English composers born in Gloucestershire, is a master of orchestration. He came into fame with his orchestral suite "The Planets". His opera "The Perfect Fool" has been very successfully performed at Covent Garden, and the Ballet Music from it contains some of the tunes heard in the course of the opera. Holst's music is always strongly rhythmic. He frequently used outlandish time-signatures and much of this Ballet Music is in $\frac{7}{8}$ time. Though one continuous piece, there are three sections named.

1. Dance of the Spirits of Earth.
2. Dance of the Spirits of Water
3. Dance of the Spirits of Fire.

BROADCAST No. 2

FEBRUARY 28

SELLENGERS ROUND (SUITE OF OLD ENGLISH PIECES) (arr. by Bantock)

By BYRD (c. 1538 - 1623)

Byrd is one of the greatest of the Tudor composers, and he wrote principally for combinations of singers. Sellengers Round is a dance tune which has been effectively arranged for orchestra by Sir Granville Bantock.

CONCERTO GROSSO (for 2 Violins, 'Cello and Orchestra) (arr. by F. Mottl)

By HANDEL (1685 - 1759)

This jolly bustling concerto, with its quieter middle movement, is typical of this form so extensively used by Bach. The rhythmical strength and its clarity of thought make it immediately popular.

FIRST MOVEMENT SYMPHONY NO. 2 IN D MAJOR SECOND MOVEMENT SYMPHONY NO. 2 IN D MAJOR

By BRAHMS (1833 - 1897)

This lovely bright symphony was written when Brahms was 44 years of age. The quiet opening of the first theme by the horns is of great beauty and simplicity of design. The workmanship, as always with Brahms, is of the highest order.

FINLANDIA

By SIBELIUS (1865)

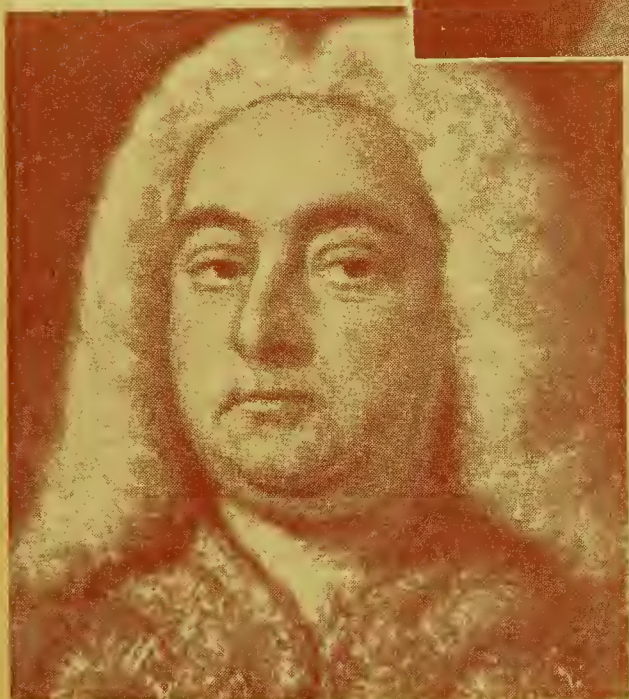
This nationalistic piece by the Finnish composer is so well known that no note is necessary. Everybody knows the sombre opening of the brass instruments and the second melody given out by the wood-wind. The themes used are actually original.

DANCE OF THE MILLER — "THREE CORNERED HAT"

By DE FALLA (1877)

The Dance of the Miller is No. 2 of this set of three dances which comprise the ballet of the "Three Cornered Hat." De Falla is one of the best known of present-day Spanish composers.

HOLST
(1874-)



HANDEL
(1685-1759)

RAMEAU
(1683-1746)



MOZART
(1756-1791)

BROADCAST No. 3

MARCH 7

BALLET SUITE

(arr. by Mottl)

By RAMEAU (1683 - 1746)

This Suite is an arrangement by Felix Mottl of Ballet Music written by Rameau, French 18th Century composer and theorist. The Suite consists of, Minuet from *Platée*, Musette from "Fêtes d'Hébé" and Tambourin from "Fêtes d'Hébé". The masterly orchestration of the arranger brings out the delicacy and old-world charm of the music.

OVERTURE — "MARRIAGE OF FIGARO"

By MOZART (1756 - 1791)

Mozart's Opera, the "Marriage of Figaro", was first performed in 1786. The overture reflects the jovial character of the opera, but does not contain material recurring in the opera itself.

THIRD AND FOURTH MOVEMENTS SYMPHONY NO. 2 IN D MAJOR

By BRAHMS (1833 - 1897)

In the Third Movement of the 2nd Symphony, *Allegretto grazioso*, the theme is announced by the Oboe and leads to the *Presto non Assai* and a second *Presto* follows; the movement concludes with the original subject, *Allegretto*. The last Movement *con spirito* opens with a theme first *sotto voce* on the strings and later with greater force on the wind. The Second Subject is heard first on the strings. With these two themes and derivatives, the finale is constructed.

DANZA PIEDMONTESI

By SINIGAGLIA (1868)

An arrangement of Piedmontese folk tunes by the composer Sinigaglia who has used this particular form in many of his works.

SHEPHERD'S HEY

By GRAINGER (1882)

Grainger has arranged many old English folk tunes in various forms. The Hey is an old English folk dance somewhat resembling the "Grand Chain" of the quadrille. In this arrangement a large orchestra is used, including a large variety of percussion instruments.

BROADCAST No. 4

MARCH 14

BRANDENBURG CONCERTO No. 5 (Clavier, Flute, Violin and Strings)

By BACH (1685 - 1750)

The Brandenburg Concerto No. 5 for Clavier, Flute, Violin and String Orchestra is one of a set of Concertos written by Bach for the use of the private orchestra of Ludwig, Markgraf of Brandenburg. The set was completed in 1721. In this particular work there are three movements, Allegro, Affettuoso, (in which only the solo instruments are used), and the Finale Allegro.

SECOND and FOURTH MOVEMENTS SYMPHONY IN G MINOR (No. 40)

By MOZART (1756 - 1791)

Mozart's Symphony No. 40 in G minor is the 2nd of this Composer's last three and greatest Symphonies, all of which were composed between the 26th of June and the 10th of August 1788.

The Andante and Finale are the two movements selected.

ALLEGRETTO SYMPHONY No. 8

By BEETHOVEN (1770 - 1827)

Beethoven's eighth Symphony in F Major was written in 1812, and is the most genial of the nine written by this Composer. The Allegretto Scherzando takes the places of the usual slow movement, and the theme given out by the violins, accompanied by staccato chords on the wind instruments, is said to be based on a humorous canon addressed to Malzael, the inventor of the metronome—the staccato chords imitating the tick of the instrument.

OVERTURE DIE MEISTERSINGER

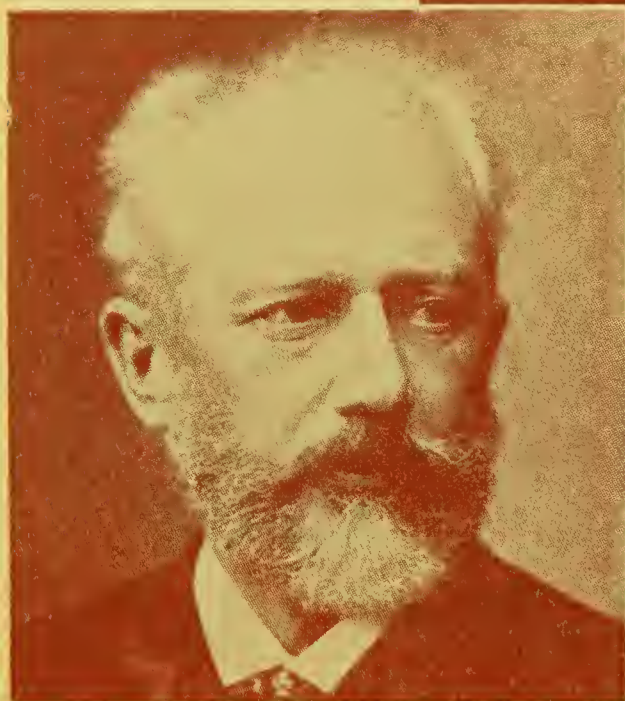
By WAGNER (1813 - 1883)

The Prelude to "The Mastersingers" contains some of the principal themes contained in the opera, (1) The Theme of the Mastersingers, (2) March of the Guild of Mastersingers, (3) The theme of the Artistic Brotherhood, (4) Walther's Prize Song, (5) The Theme of the Apprentices (a parody of No. 1). Toward the end of the Prelude, No. 1, 2 and 4 are heard in combination.



BEETHOVEN
(1770-1827)

MENDELSSOHN
(1809-1847)



TSCHAIKOWSKI
(1840-1893)

BROADCAST No. 5

MARCH 21

SUITE (Part)

By BACH-WOOD (1685 - 1750)

The so-called Orchestral Suite No. 6 is an arrangement for orchestra by Sir Henry J. Wood, conductor of the Queen's Hall Orchestra, London, of 6 Movements of Bach's works. The prelude is No. 3 from the "48 Preludes and Fugues, (Well Tempered Clavier)". The Lament (Adagio) is from the "Caprice on the departure of a beloved Brother" originally written for Clavier. The Scherzo (Molto Allegro Guisto) is from the third Partita (or Suite) for Clavier.

LARGHETTO SYMPHONY No. 2 IN D MAJOR

By BEETHOVEN (1770 - 1827)

The Larghetto from Beethoven's Symphony No. 2 in D Major is considered by many the most beautiful of this composer's slow movements, and is also one of the longest. The themes which are very simple are first given out by the strings and repeated by the wind, and during the whole movement this is kept up, a kind of dialogue between string and wind instruments.

OVERTURE — MIDSUMMER NIGHT'S DREAM

By MENDELSSOHN (1809 - 1847)

The Overture to Shakespeare's play, "A Midsummer Night's Dream" was written by Mendelssohn in 1826, the composer being seventeen years of age. The overture begins with pianissimo chords for wood-wind followed by the scheme on the violins, suggesting the fairy-like atmosphere which pervades the work. Various references to the Ass' head and other incidents of the play occur in the course of this overture.

FIRST MOVEMENT SYMPHONY NO. 5 — E MINOR

By TSCHAIKOWSKI (1840 - 1893)

Tschaikowski symphony No. 5 in E Minor is the longest and probably the best of this Composer's symphonies. The first movement begins with an introduction based on the motto theme which occurs in some form in each of the four movements. This theme is played by the Clarinet in the lowest register. The principal theme of the Allegro is given out by the Clarinet and Bassoon, and the second theme is introduced by the Strings. These themes are worked out at great length and the movement concludes quietly with the opening theme.

HUNGARIAN DANCE

By BRAHMS (1833 - 1897)

The Hungarian Dance No. 1 is one of a set of dances based on Hungarian Folk tunes arranged by Brahms for Piano Duet, and later for Orchestra.



PERSONNEL of the MO

Musical Director: Douglas Clarke, M.A., Mus. Bac. (Cant.)

Concert Master: Maurice Onderet

1st Violins: Onderet M.; Durieux, A. H.; Herschorn, N.; Kofman, L.; Poisson, R.; D'Amico, A.
2nd Violins: Iosch, P.; Schneider, B.; Hume, Geo.; Hymovitch, A.; Raginsky, N.; Brott, A.;
 Erk, T. *Violas:* Schneider, E.; Chaskelson, B.; Alberts, T.; Chartier, E.; Delcourt, A.;
Violincellos: Belland, J.; Charbonneau, M.; Duquette, R.; Gagnier, E.; Cantor J.; Herschorn, A.;
 Hardman, F.; *Clarinets:* Moretti, J.; Delcellier, M. M. B. *Bassoons:* Tupper, R. de H.;
 Kaster, L.; Roy, M. J. B. *Horns:* McDonald, J. E.; Larose, E.; Paquette, J. I.; Bruneau, J.
Tympani: Emerson, J.; Decair, L. *Batterie:* Kingwell, S. *Tuba:* Duhaime, F.



MONTREAL ORCHESTRA

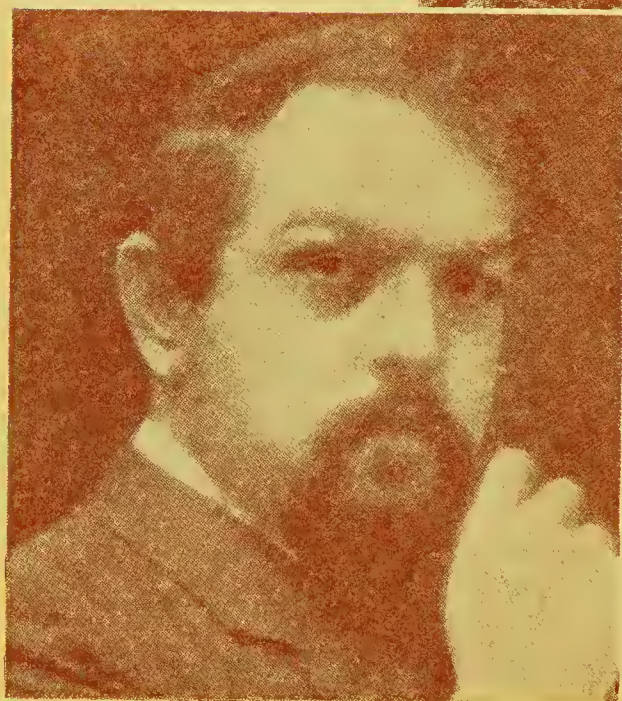
By Courtesy Rice Studio

(Conductor) F.R.C.O., Dean, Faculty of Music, McGill University

John Emerson, *Secretary-Treasurer*

Violins: D. A.; Mastracola, J.; Hardy, Chas.; Sicotte, L.; Braid, E.; Cantor, R.; Jack, J.
 A.; Poole, H.; Slutskan, H.; Gerschkowitsch, L.; McNally, J. J.; Genhart, O.; Durieux, M.;
 A. Vise, M. Basses: Wathieu, L.; Hardy, G.; Hardy, J.; Probyn, Mrs. G.; Poirier, J.
 Horn, H.; Rubin, A.; Bourgeois, P. A.; Bilton, L.; Flutes: Boucher, F.; DeFranco, R.;
 H.; Crout, H. Trombones: Marsot, J.; Fowler, E. J.; Pezzella, R.; Oboes-English Horn:
 Grandamour, C. Trumpets: Gorshkoff, T.; Van Camp, C.; Mazzarri, R.; Pezzella, A.
 Bass Clarinet: Delcellier J. H. Harp: Drouin, Miss J. Célésté: Moisse, S.

SCHUBERT
(1797-1828)



DEBUSSY
(1862-1918)

BROADCAST No. 6

MARCH 28

SUITE FOR ORCHESTRA

By BACH-WOOD (1685 - 1750)

Nos 4 and 6 of the Suite of Bach pieces arranged for Orchestra by Sir Henry J. Wood consist of Gavotte and Musette from the 6th English Suite for Clavier, and the Prelude from the Partita for solo violin, the theme of which Bach used in other works,

OVERTURE DON GIOVANNI

By MOZART (1756 - 1791)

The Opera Don Giovanni is based on the Spanish legend with the libretto by Da Ponte. The overture is an appropriate introduction to the Opera.

ENTR'ACTE ROSAMUNDE IN B FLAT

By SCHUBERT (1797 - 1828)

This Entr'Acte is probably the most attractive of the Rosamunde music, and is one of the best known of Schubert's smaller movements.

ALLEGRETTO FROM SYMPHONY NO. 3 IN F MAJOR

By BRAHMS (1833 - 1897)

The Allegretto is the 3rd movement of Brahms' Third Symphony. The beautiful theme is given out by the 'cellos and the remainder of the orchestra is principally engaged in providing embroideries to this theme. There is a striking middle section, and especially noticeable in the return are the beautiful horn solo and the passages for wind instruments. The writing of the whole movement is typical of the composer.

PETITE SUITE

By DEBUSSY (1862 - 1918)

This is an arrangement for orchestra by Henri Busser of various pieces of Debussy, (1) En bateau, (2) Cortège, (3) Menuet and (4) Ballet.

BROADCAST No. 7

APRIL 4

CONCERTO FOR TWO VIOLINS AND ORCHESTRA

By BACH (1685 - 1750)

This Concerto opens with a brilliant movement headed "Vivace", which gives place to the contemplative second movement in which the two solo instruments hold, as it were, a conversation together. The concerto ends in dashing style with an Allegro movement. The work is easy to follow and is always popular.

MENUET FROM SYMPHONY IN E FLAT

By MOZART (1756 - 1791)

The E flat symphony is probably one of the sunniest of Mozart's 40 symphonies, and no words are necessary to describe the charm of its musical thought and expression.

OVERTURE CARNIVAL ROMAIN

By BERLIOZ (1803 - 1869)

Berlioz is, of course, a master of modern orchestration. Unfortunately, his musical ideas are mostly obvious. He was the originator of the device which he called "l'idée fixe"—a kind of musical label which he attached to characters and situations in his works. Nearly all his works are of the descriptive or programme type.

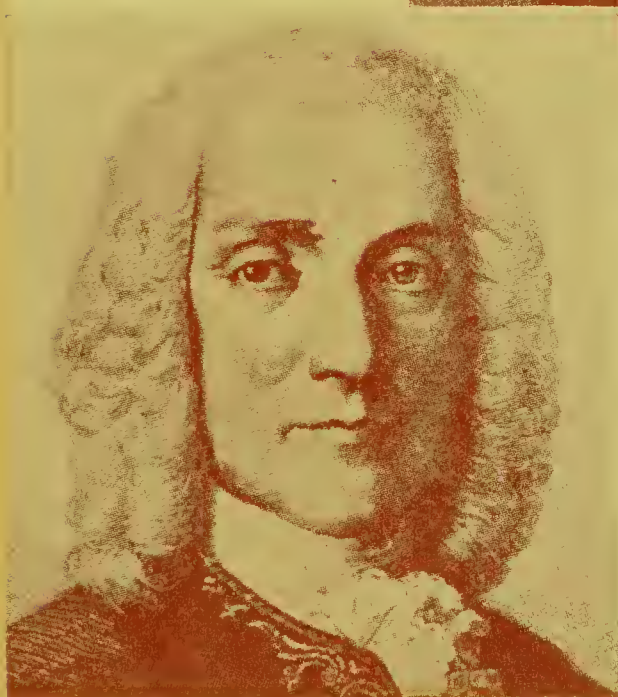
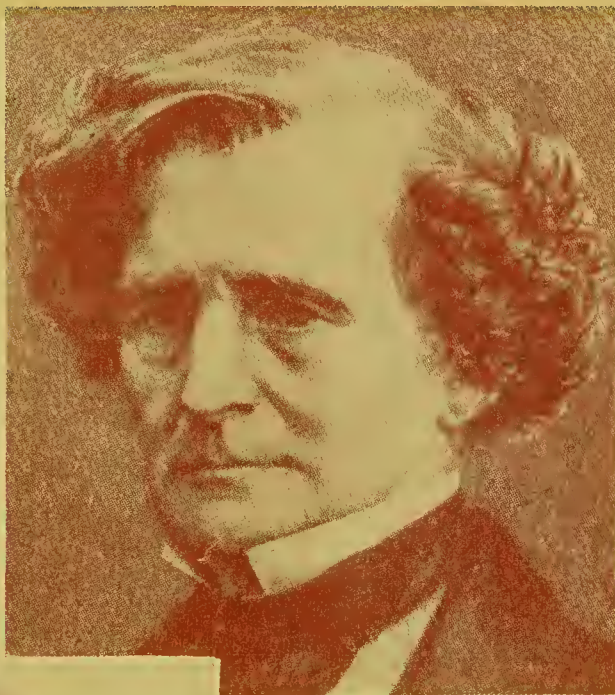
ALLEGRETTO AND FINALE — SYMPHONY NO. 1 IN C MINOR

By BRAHMS (1833 - 1897)

The Allegretto opens with a lovely flowing tune played by the first clarinet, accompanied by the 2nd clarinet, bassoon, horn and 'cellos, (pizzicato). It is fairly calm throughout and ends quietly with sustained wind chords against a delicate string accompaniment. In this movement the trombone and drums do not appear.

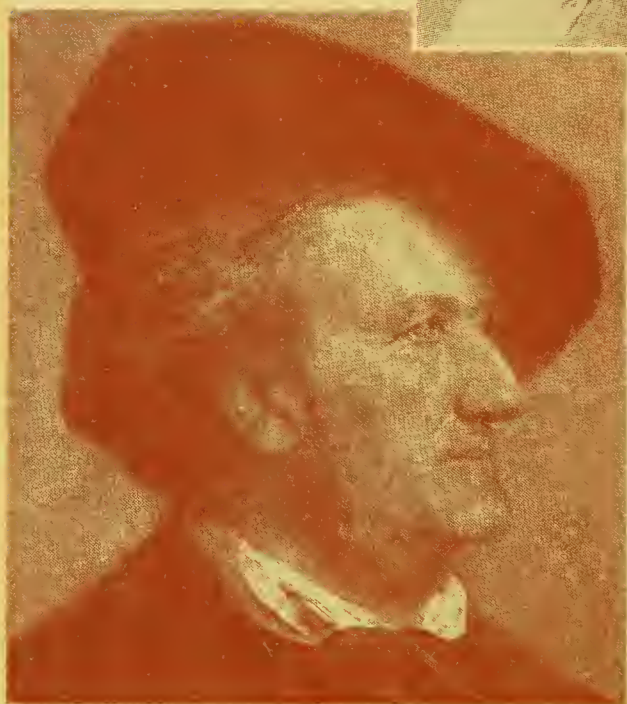
The last movement is for full orchestra and starts with a solid Adagio, which works up eventually to the section headed Allegro non troppo, ma con brio. This contains the very beautiful, rather hymn-like tune, in C Major. This movement has one or two touches which are reminiscent of church music — particularly towards the end, when the brass gives out (fortissimo) an organ-like phrase of a distinctly religious character.

BERLIOZ
(1803-1869)



SCARLETTI-
TOMMASINI
(1685-1757)

HAYDN
(1732-1809)



WAGNER
(1813-1883)

BROADCAST No. 8

APRIL 14

THE GOOD-HUMOURED LADIES — BALLET SUITE

By SCARLETTI-TOMMASINI (1685 - 1757)

This Suite consists of pieces selected from a one-act comedy on motifs of Dominico Scarletti written for Diaghilef's Russian Ballet. The movements are: (1) Presto, (2) Allegro; (3) Andante; (4) Non Presto; (5) Presto. The music has the charm and style of the period added to by Tommasini's arrangement.

ANDANTE AND FINALE FROM MILITARY SYMPHONY

By HAYDN (1732 - 1809)

This symphony is one of Haydn's best known and takes the name "Military" because of the trumpet call and few succeeding bars in the Andante. These two movements are typical of the composer's music.

ALLEGRETTO CON GRAZIOSO and MARCH SCHERZO

By TSCHAIKOWSKI (1840 - 1893)

This is the 2nd Movement of Tschaikowski's 6th (or Pathetic) Symphony. When it first appeared a good deal of discussion arose owing to the fact that it is written in 5/4 time. The movement opens with a swinging melody for the 'cellos, succeeded by another for wind. The middle section consists of a sobbing motive over a rhythmic drum pedal, afterwards the first theme returns. The March is the third movement and opens with a flourish on strings, succeeded by the wind. The Theme is given out by the Oboe and gradually works up to a tremendous climax.

PAVANE

By RAVEL (1875)

This is one of this composer's best known works. The Pavane was an old dance in slow time, and the present work is in the nature of a lament. The theme is given out first by the horn, supplemented by a strikingly characteristic passage which pervades the whole work.

FIRST MOVEMENT FROM SUITE OF THREE PIECES

(Gypsy Children)

DOUGLAS CLARKE

This is the first of a suite of three short pieces which was selected for performance by the Patrons Fund Committee in London, and played first by the London Symphony Orchestra, conducted by the composer. The piece is in the form of a jig in modern dress.

BROADCAST No. 9

APRIL 18

OUVERTURE CORIOLAN

By BEETHOVEN (1770 - 1827)

This Overture was composed for a drama of the same name by Henrich Collin, based on the story told in Plutarch's Lives. The music sets out to portray principally the character of the hero and a second theme refers to the part played in the tragedy by the hero's wife and mother, which leads to his death.

FIRST MOVEMENT SYMPHONY IN D MINOR

By CESAR FRANCK (1822 - 1890)

César Franck wrote one Symphony only. The first movement begins with the introduction of the principal theme *Lento*, after which occurs the *Allegro non troppo*. The various sections are clearly recognizable. The movements end with the *Lento*.

L'APRES-MIDI D'UN FAUN

By DEBUSSY (1862 - 1918)

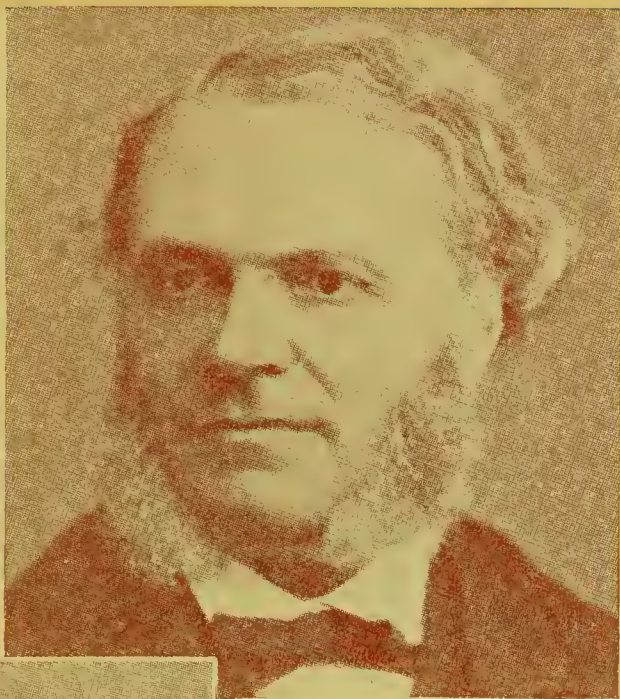
This poem is usually considered Debussy's masterpiece. The flute opens with the theme which pervades the whole work, and the music floats on without dramatic ripple to a serene close.

COCKAIGNE OVERTURE

By ELGAR (1857)

In this work Elgar sees London in a semi-humorous manner. He has given a picture of the pompous "man about town," The Street Boy, the Guard's Band, The Salvation Army Band, and the inevitable lovers, around whom the story seems to wind. Specially noticeable is the reference to the street boy, in the "perky" version of the dignified Londoner's theme.

CESAR FRANCK
(1822-1890)



ELGAR
(1857-)



BRAHMS
(1833-1897)

BROADCAST No. 10

APRIL 25

MINUET AND FINALE (JUPITER) SYMPHONY IN C MAJOR

By MOZART (1756 - 1791)

This symphony which has not escaped the popular love of a title (Mozart did not call it the Jupiter) was one of three which Mozart wrote in the year 1788 in less than two months. The others were the E flat and G minor. These symphonies show the master at his highest. The C major is entirely dignified and grand. Of the Minuet, Jahn says "there is an elastic spring in its motion, sustained with a delicacy and refinement which transports the hearer into a purer element, where he seems to exist without effort, like the Homeric gods". The Finale is a veritable monument of contrapuntal mastery.

ACADEMIC OVERTURE

By BRAHMS (1833 - 1897)

Brahms allowed his sense of humour a certain freedom when writing this Academic Festival overture. The work contains numerous allusions — with frequently comic instrumental effects — to German student songs.

SECOND AND THIRD MOVEMENTS—SYMPHONY IN D MINOR

By CESAR FRANCK (1822 - 1890)

The second movement of this fine symphony contains a beautiful melody which starts with the cor anglais and is taken up by clarinet, horn and flute. The plaintive theme for violins which follows should be noted. The Finale contains references to the 1st and 2nd movements and ends with a vigorous coda. The whole work is a sustained expression of a very fine emotion.

CANADIAN PACIFIC

RADIO ACTIVITIES

On Friday, February 21st, 1930, the first programme of the Canadian Pacific Hour of Music was broadcast from station CKAC, Montreal, and CKGW, Toronto, the network being gradually extended till it now connects twenty-one stations from Halifax, Nova Scotia, to Victoria, British Columbia. The programmes have consisted alternately of orchestral music provided by Rex Battle's Light Symphony Orchestra and vocal music rendered for the most part by Alfred Heather's Light Opera Company, with distinguished Canadian guest artists; supplemented by dance music provided during July and August by Lafe Cassidy's Banff Springs Hotel Orchestra, and since September by Fred Culley's Royal York Orchestra. From time to time, special local programmes, originating in various Canadian cities, have occupied this hour.

Commencing April 1930, the National Broadcasting Company of New York accepted for the first time in their history a series of Canadian programmes rendered by Canadian artists in a Canadian studio to be transmitted over their Blue Network, associated with Station WJZ. This was a series of ballad operas sponsored by the Canadian Pacific and rendered by the Alfred Heather Light Opera Company, being repetitions of programmes already rendered in the regular Canadian Pacific Hour. The N.B.C. also accepted a programme of dance music rendered by Fred Culley's Royal York Dance Orchestra.

Commencing October 11th, 1930, the Alfred Heather Light Opera Company provided the talent for a programme entitled "The Musical Crusaders", which is simultaneously broadcast over the Canadian Pacific network across Canada and over the Blue Network of the N.B.C. Particulars of this programme will be found on page 31.

Commencing October 6th, 1930, the immensely popular programme of "Melody Mike's Music Shop" was inaugurated as a Canadian Pacific transcontinental broadcast. This has already

brought over 40,000 letters of appreciation to the Canadian Pacific Radio Office. Guest artists such as J. Campbell McInnes and Norman Wilkes have appeared in this programme, which is the product of the Radio Music Company of Toronto, employing Canadian talent.

Station CPRY (Royal York Hotel), Toronto, broadcasts an average of eight hours a week of orchestral, organ and dance music for Ontario audiences, and local programmes sponsored by the Canadian Pacific are broadcast from local stations with talent from Canadian Pacific Hotels in Winnipeg, Calgary and Vancouver.

On February 21st, 1931, the Canadian Pacific makes two important additions to its radio programmes. The first will be known as the Fireside Symphony Hour, and will comprise a series of ten programmes illustrated by the new Montreal Symphony Orchestra, and interpreted by Douglas Clarke, Dean of the Faculty of Music at McGill University. This will be broadcast over an Eastern circuit extending from Winnipeg to Halifax, at 5.30 p.m. Eastern Standard Time, and is fully described in the accompanying pages. The second addition is a series of ten programmes of orchestral music played by the celebrated band of the Princess Patricia's Light Infantry, directed by Captain T. W. James, and broadcast over a Western circuit of stations from Winnipeg to Vancouver. These will be on the air commencing Saturday, February 21st, at 5.30 p.m. Central Time.

All these programmes are gladly provided by the Canadian Pacific Railway to Canadian and American listeners, with the object of demonstrating the quality of Canadian musical talent. They are sponsored by a privately-owned Company and involve no burden on the Canadian taxpayer.

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In order to give tangible expression of my interest in good music, I desire to become a member of the MONTREAL ORCHESTRA ASSOCIATION, and hereby enclose my cheque (or money order) for Two Dollars (\$2.00), being the annual dues for the current year.

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CANADIAN PACIFIC RAILWAY

Music Festivals

A growing country like Canada must be made attractive for visitors. Nothing warms and cheers like music. The Canadian Pacific Railway has done much to foster the development of music in Canada. Below are listed some of the music festivals organized by the world's greatest travel system.

The next festival will be the Festival of Scottish Music at the Highland Gathering at Banff, in the Canadian Rockies, August 27-30, 1931.

CHATEAU FRONTENAC, QUEBEC

May, 1927—May, 1928—October, 1930.

Illustrating Folk Songs, Folk Dances and Handicrafts of French Canada and Old France.

ROYAL YORK HOTEL, TORONTO

November, 1929.

English Music Festival, at which the English Singers and a group of dancers from the English Folk Dance Society appeared.

ROYAL ALEXANDRA HOTEL, WINNIPEG

June, 1928.

New Canadian Folk Song, Folk Dance and Handicrafts Festival—in which some sixteen groups of Canadian of European descent demonstrated their traditional music and handicrafts.

HOTEL SASKATCHEWAN, REGINA

March, 1929.

Great West Canadian Folk Song, Folk Dance and Handicrafts Festival—on the same lines as the festival at Winnipeg, with the addition of British and Irish racial groups.

HOTEL PALLISER, CALGARY

March, 1930.

Great West Canadian Folk Song, Folk Dance and Handicrafts Festival—on the same line as the festival at Regina, with the addition of old-time Canadian groups.

BANFF SPRINGS HOTEL, BANFF, ALBERTA

August-September, 1927-1928-1929-1930.

Highland Gathering and Scottish Music Festival.

HOTEL VANCOUVER, VANCOUVER

January, 1929.

Sea Music Festival.

EMPRESS HOTEL, VICTORIA

1928 and 1929.

Christmas Music Festival.

January, 1930.

Sea Music Festival.

CANADIAN PACIFIC RAILWAY

The Musical Crusaders

On October 11, 1930, the Musical Crusaders started out on an imaginary cruise Round the World on the Canadian Pacific liner "Empress of Australia", under the tutelage of Professor Cadenza. At and between each port of call they sought to study the music of the countries visited and interpreted some of that music for the entertainment of their fellow passengers. In this way the audience of the air, listening in, was able to enjoy selections from operas, ballads, folksongs, instrumental numbers and dances associated with Madeira, Gibraltar, Algiers, Majorca, Monaco and the old land of Provence, Naples, Sicily, Greece, Palestine, Egypt, India, Ceylon, Malay Peninsula, Java, Manila, Hong Kong, Japan, Honolulu, San Francisco, Panama, the Spanish Main and Cuba.

The Musical Crusaders then decided to continue their musical tour on the "Empress of Australia" to Southampton, and after motoring through the West of England, visited London, Paris, Brittany and Spain, reaching Seville on February 15th. Their later itinerary is scheduled as follows:

Sunday, Feb. 22nd:	4.15-4.45 pm Eastern Standard Time	HOLLAND
" March 1st:	" " " " "	GERMANY
Wed. March 4th:	8.30-9.00 pm Eastern Standard Time	VIENNA
" March 11th:	" " " " "	BUDAPEST
" March 18th:	" " " " "	PRAGUE
" March 25th:	" " " " "	STOCKHOLM

after which they will return to Great Britain, visiting Scotland and Ireland.

Then their intention is to visit Canada, reaching Quebec by the St. Lawrence Seaway, then going East to Halifax and Saint John, and coming West again to Montreal, Toronto, Winnipeg and the Prairies, arriving at Banff in July, where they have been engaged to appear in person, providing musical entertainment for the guests at the Banff Springs Hotel for the months of July and August. They will stage two light operas a week, and will also be heard over the air in the regular Friday evening Canadian Pacific Hour.

A CANADIAN PACIFIC HOTEL

Banff Springs Hotel In the Canadian Rockies

At Banff, you enjoy outdoor life *in excelsis*, with a gorgeous mountain setting. A nine-million dollar baronial castle for your home. A four hundred and fifty thousand dollar Stanley Thompson golf course for your putts and drives. Indoor and outdoor swimming pools for your daily dips. Saddle horses for your morning canter. Sure-footed mountain ponies for the sky-high mountain trails. Motoring. Tennis. Fishing. Boating. Dancing. The Musical Cruisers producing light opera in July and August. Always something new to do, something new to see. Indian Days. Trail Rides. Highland Gathering. Special monthly rates for long-term guests.

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